

The Gallery is currently closed
to the public.

CHRISTCHURCH ART GALLERY
TE PUNA O WAIWHETU
Cnr Worcester Boulevard and
Montreal Street, PO Box 2626,
Christchurch 8140, New Zealand
Tel: (+64 3) 941 7300
Fax: (+64 3) 941 7301
www.christchurchartgallery.org.nz
Email: info@christchurchartgallery.org.nz

GALLERY SHOP
Tel: (+64 3) 941 7370

FORM GALLERY
Tel: (+64 3) 377 1211;
(+64) 21 513323

ALCHEMY CAFE & WINE BAR
Tel: (+64 3) 941 7311

EDUCATION BOOKINGS
Email: susie.cox@ccc.govt.nz

FRIENDS OF CHRISTCHURCH
ART GALLERY
Email: friends@ccc.govt.nz

CHRISTCHURCH ART
GALLERY TRUST
Tel: (+64 3) 353 4352

TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY



B.165

Bulletin
Christchurch Art Gallery
Te Puna o Waiwhetu

Spring
September—November
2011



EDITOR

DAVID SIMPSON

GALLERY CONTRIBUTORS

DIRECTOR: JENNY HARPER
CURATORIAL TEAM: KEN HALL, FELICITY MILBURN,
JUSTIN PATON, PETER VANGIONI
PUBLIC PROGRAMMES: SARAH AMAZINNIA,
LANA COLES
PHOTOGRAPHER: JOHN COLLIE

OTHER CONTRIBUTORS

DAN CAMERON, JULIE KING, RICHARD MCGOWAN,
CHRISTOPHER MOORE, JULIA MORISON, GUY PASK

TEL: (+64 3) 941 7300

FAX: (+64 3) 941 7301

EMAIL: BULLETIN@CCC.GOV.T.NZ,
INFO@CHRISTCHURCHARTGALLERY.ORG.NZ

PLEASE SEE THE BACK COVER FOR MORE DETAILS.
WE WELCOME YOUR FEEDBACK AND SUGGESTIONS
FOR FUTURE ARTICLES.



CURRENT DIRECT SPONSORS OF THE GALLERY

AALTO COLOUR
CHARTWELL TRUST
CHRISTCHURCH ART GALLERY TRUST
CREATIVE NEW ZEALAND
DUNCAN COTTERILL
DUX DE LUX
FRIENDS OF CHRISTCHURCH ART GALLERY
GABRIELLE TASMAN
GIESEN WINES
NEWSTALK ZB
PERPETUAL TRUST
PHILIP CARTER
SKY ARTS CHANNEL
SPECTRUM PRINT
STRATEGY DESIGN & ADVERTISING
THE PRESS
THE ROYAL NETHERLANDS EMBASSY
THE NZ NETHERLANDS FOUNDATION

STRATEGY DESIGN & ADVERTISING

DESIGN AND PRODUCTION

ART DIRECTOR: GUY PASK
EDITORIAL DESIGN: LEON WHITE
PRODUCTION MANAGER: DAYLE DIREEN
PRINTING: SPECTRUM PRINT
ISSN 1176-0540 (PRINT)
ISSN 1179-6715 (ONLINE)







Important Paintings and Contemporary Art

22 November 2011

Consignments now invited

Gordon Walters
Apu
PVA and acrylic
on canvas (1980)
1220 x 980mm
\$180 000 – \$260 000

Bill Hammond
Boulder Bay II
acrylic on unstretched
canvas (2001)
1500 x 2130mm
\$140 000 – \$190 000

Emily Kame Ngwarreye
Anooraiya Yam
synthetic polymer paint
on canvas (1995)
1219 x 2134mm
\$120 000 – \$160 000

ART +
OBJECT

3 Abbey Street
Newton, Auckland
Telephone: +64 9 354 4646
Freephone: 0 800 80 60 01
www.artandobject.co.nz

B.165

4	DIRECTOR'S FOREWORD	A few words from director Jenny Harper
6	GAZUMPED	Justin Paton reflects on the 'gazumping of art by life'
12	ROLLING MAUL	New art from here
30	THE PETER DUNBAR COLLECTION	Tim Jones on a major new acquisition for the library
31	MAKE A DONATION	Make a difference
32	AFTER THE DELUGE	Justin Paton talks to Dan Cameron about what art can offer in the wake of a natural disaster
40	RECONSTRUCTION	Conversations on a city
42	JENNY HARPER	In conversation with Richard McGowan
48	A TIME TO BE UNORTHODOX	Christopher Moore gives us his opinion
49	THE VALUE OF WALLS	Guy Pask on the demise of the Strategy Building
50	THE YEAR IN REVIEW	
52	STAFF PROFILE	Building facilities coordinator
53	PAGEWORK #11	Julia Morison
56	MY FAVOURITE	Julie King makes her choice
58	NOTEWORTHY	News bites from around the Gallery
48	COMING SOON	Previewing <i>Unguided Tours: Anne Landa award for video and new media arts 2011, We are here, Rolling Maul and Bad Hair Day</i>

Cover:
Installation view of Julia Morison's
Aibohphobia (2011). Acrylic paint.
Reproduced courtesy of the artist

Please note: The opinions put forward in this magazine are not necessarily those of Christchurch Art Gallery Te Puna o Waiwhetu. All images reproduced courtesy of the artist or copyright holder unless otherwise stated.



WELCOME TO THE SPRING EDITION of *Bulletin*—our first issue since February's earthquake and the subsequent closure of the Gallery as we became the headquarters of the Civil Defence and CERA operations.

At present we are still closed to the public and we anticipate remaining so for some time yet. This is obviously frustrating for you, as it is for us. However, it's important to recognise the complex nature of the issues that have prevented us from reopening.

The relatively low height of our structure, combined with its extremely well-considered design and high specifications, has made this building one of the safest in our quake-damaged city. For us as an institution, this has proved to be something of a double-edged sword. Our collections, our staff, and our now internationally recognisable home have emerged remarkably unscathed from one of the most traumatic events to strike a New Zealand city. However, at this point we have had to look to the greater needs of the city and hand our building over to the recovery effort with good grace.

As I write this, that recovery effort is finally moving out of the building, which will allow us to get on with the remedial work necessary to get our house in order. Engineers are now assessing the Gallery building, and trying to gauge the level of work we must undertake to do this. But on Gloucester Street both towers of the Gallery Apartments have been given one of Christchurch's now infamous red stickers and must be demolished; this process is forecast to take some three months, but because they are adjacent to the Gallery, their demolition will have an impact upon our ability to function. Among a range of consequences for us is the need to move more than 6,300 collection items from their normal storage areas to reduce the chance of damage being caused by vibrations. (And of course, once demolition is complete, they will all need to be moved back again.)

While we've been closed we have been very busy behind the scenes. Many staff have been working hard to clear the backlogs of copyright correspondence, condition reports and location reports that all galleries accumulate during their day-to-day running. Enforced closure has also made us look hard at the way we present art and try to find ways for a gallery with no exhibition spaces to stay relevant. The term we've been using among ourselves is the 'gallery without walls'.

For us, this means continuing our **Outer Spaces** programme to bring works out to our forecourt. It means looking hard at our website, finding new ways to interact with viewers, as well as working harder at existing means. I'd recommend having a play with our new 'My Gallery' function when it goes live later this quarter, which will allow you effectively to select, share and publish your own exhibitions. We plan to get a few guest curators involved to start the process—some from an arts background and some definitely not. And 'Bunker Notes', the Gallery's blog, is running full throttle with our curators and other staff sharing what's happening behind the scenes and in our storerooms with you.

Reconstruction: conversations on a city is another new initiative that we're running—and one that will take full advantage of our new online galleries. Curator Ken Hall has chosen a wide range of mainly architectural works from our collection, and from other institutions around the country, to open up conversations around the shape of Christchurch in the future. These are important discussions to have, and ones I strongly believe the Gallery should be involved in.

You may have seen our 'Missing Art?' postcards around town over the last few weeks—if you haven't picked one up there should be one inside this *Bulletin* too. Please complete it—draw on it, write on it, print on it or stick things to it if you want—and let us know what you're looking forward to when we reopen. We'll be putting lots of these postcards online over the next while, so keep checking the website to see if yours makes it up.

Above all, the message we want to send is: we're still here, and we're working hard to reopen for you as soon as possible.

Jenny Harper

Director

August 2011



Small white card with illegible text pinned to the wall.



Security camera
footage showing Peter
Robinson's *Cache*
during the 22 February
earthquake

One of the exhibitions brought to a halt by the 22 February earthquake was **De-Building**, which critic Warren Feeney had described only days earlier as 'Christchurch Art Gallery's finest group show since it opened in 2003'. Seven months on, the show's curator, Justin Paton, reflects on random destruction, strange echoes, critical distance, and the 'gazumping of art by life'.

Gazumped

THERE'S A LOT YOU'RE UP AGAINST as a curator in New Zealand when organising an international group exhibition. You're up against distance and budget-breaking freight costs. You're up against the suspiciousness of overseas galleries, who at their most officious seem to doubt that we in New Zealand have running water or a clue in our heads. You're up against time differences, exchange rates, and the whims and wants of collectors. But what I never expected to come up against was a natural disaster.

Obviously, I'm not the only curator in this building, or this city, to have had an exhibition undone by the earthquake. But I think I can claim some special status, some kind of he-never-saw-that-coming prize, in that my exhibition was actually *about* architecture and its undoing. As visitors to the Gallery and *Bulletin* readers will know, the exhibition **De-Building** focused on a moment that public galleries usually hide from their audiences—the moment when an exhibition ends, the doors close and the 'de-build' begins. I've always been fascinated by this rowdy, in-between period, when crates are wheeled in, walls broken down or sanded and painted, and all manner of strange new views open up.

De-Building brought together fourteen artists who share this kind of aggressive curiosity about the spaces they show in—from Liz Larner wrapping a corner of the Gallery with a fierce network of high-tension chain to Pierre Huyghe sanding back white paint to reveal the strata of colour beneath; from Monica Bonvicini slowly hammering her way through a white wall to Peter Robinson supersizing the props and support systems that usually protect art. 'For all fourteen artists', I wrote in a preview for this magazine, 'the "de-build" is a moment of possibility and potential—a moment when energy is high, categories get confused and art bumps into non-art.'

Just how hard those two things would bump into each other, I never anticipated.

You know the story by now. How a magnitude 7.1 earthquake shook Christchurch awake at 4.35am on 4 September, causing chaos across the city but, incredibly, no loss of life. Inside the Gallery very little art was damaged, but nothing was normal. While our exhibition teams worked across the ensuing week to clear several exhibitions from our spaces, among them the hair-raisingly fragile Andrew Drummond show,



Civil Defence teams worked in adjacent spaces to get the city running again and media milled about in the foyer and forecourt. The building and the galleries were soon open to the public again, but it was strange to re-experience the collection in the wake of the quake. Though physical damage was scarce, almost every work in the building seemed subtly changed in character. Petrus van der Velden's *Mountain stream, Otira Gorge* felt less like a spiritual vision than a seismic one—a front-row report from the Alpine Fault. John Reynolds's 1,654-piece installation *Table of dynasties* became a kind of in-house quake monitor—a miniature skyline of stacked canvases that collapsed whenever an aftershock exceeded 4.5. And plenty of people, encountering Ron Mueck's sculptures of pensive and vulnerable figures, saw the image of their own worries. 'That was me', one visitor said as she looked at *In bed*, Mueck's sculpture of a colossal woman staring at some unnamed anxiety, 'at 5.30am on the 4th.'

My own worries at this time were of the luxury variety. I was anxious about **De-Building**. 'Is such a show still thinkable?' a colleague from Wellington asked me by email. And although I gave her a no-two-ways-about-it reply, the truth is that I was nervous. Though the show

was still months off, I feared I was about to commit an act of vast tactlessness—the equivalent of launching your big show about icebergs shortly after the Titanic went down. Of course, as a curator of contemporary art, one wants to be committed and unswayed. But one doesn't want to be a dick. Nothing could be more tedious than a curator going on about how important it is for art to be unsettling when his audience consists of people who are actually unsettled.

But five months is a long time in art. By the time the opening date for **De-Building** rolled around, the aftershocks had died right down, and the Gallery was on an extraordinary roll, with the **Ron Mueck** exhibition receiving more than 130,000 visitors by the end of its run, many of them first-time visitors. As well as offering those viewers a sculpturally vigorous follow-up to Mueck, **De-Building** arrived amidst furious local debate about demolition and preservation, and this, I felt, gave the show a relevance—a usefulness—that it might not have had previously. Every time you moved through the city there was some new hole in the urban fabric, and the city's planners and preservers were in full and frantic voice. Against this backdrop, several

'Art today longs to be topical, outward-looking, connected, responsive to site and situation. And it spends a lot of time fretting that it isn't. But an event such as the earthquake short-circuits this logic horribly. Instead of a dearth of relevance, suddenly there's a ghastly surplus of it.'



works in **De-Building** seemed to sing out with new urgency. Watching three films of American ‘anarchitect’ Gordon Matta-Clark reshaping disused buildings, I dreamed of seeing some Christchurch maverick rescue a few supposedly ‘useless’ buildings for even brief imaginative use. Susan Collis’s screws—eye-fooling replicas exquisitely fashioned from precious metals—looked startlingly topical, given the newly elevated status of builders and engineers in Christchurch. And Fiona Connor’s installation of nine facsimile windows *What you bring with you to work*, which was created in Melbourne in early 2010 and purchased by the Gallery shortly after, suddenly felt like a customised reflection on the lost walls and windows of Christchurch. Looking through Fiona’s windows into the strange spaces behind our walls, you could see the dust and detritus of recent builds and de-builds alongside one particularly talked-about souvenir of the September quake—an action plan that was stuck to the wall by Civil Defence teams.

Unfortunately, the souvenir was also a premonition. Five months may be a long time in art but it’s not long at all in the realms of geology. Round lunchtime on 22 February, seventeen days after **De-Building** opened,

the room I was sitting in with ten other colleagues began to rack around violently (we were planning the next copy of the *Bulletin*—but let’s not read anything into that). Elsewhere in the building, shelves lurched forward like drunks and spat out hundreds of books; gas bottles you’d need two people to lift fell and spun like skittles; and, in **De-Building** itself, Robinson’s four-metre-high monoliths shook and toppled, like props in some end-of-the-world blockbuster. Measuring 6.3 on the Richter scale, the quake was later described as an aftershock, a ‘natural consequence’ of the September quake. But there was no comparison. Far closer to the earth’s surface and to the city centre, it took 181 lives and left the inner-city looking like the kind of war-zone most of us associate with far-off places. The difference between September and February, you might say, was the difference between bent and broken.

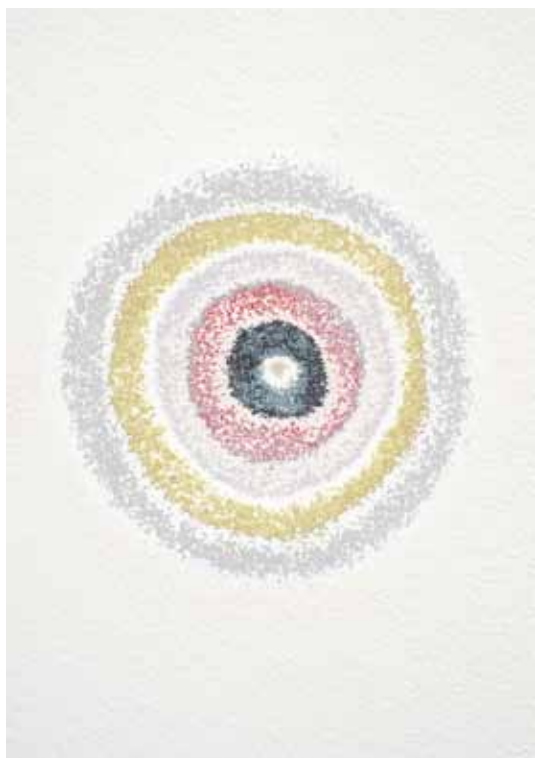
I recall wondering briefly about the fate of **De-Building** as I evacuated the Gallery with colleagues. But once we reached the street, it was clear there was more to worry about. For many people, there was trouble at home. And Civil Defence were back in the building—every bit of it. It wasn’t until two weeks later,

Far left:
Entry to **De-Building**,
February 2011

Far right:
Susan Collis *As good as it gets* (detail) 2008/10.
18 carat white gold (hallmarked), white sapphire, turquoise, edition of 10. Courtesy the artist and Seventeen, London

Above left:
Callum Morton **Monument #24: Goodies** 2011. Wood, pneumatic machinery, soundtrack, sound equipment. Courtesy the artist and Anna Schwartz Gallery, Melbourne

Above right:
Fiona Connor *What you bring with you to work* (detail) 2010. Window frames, glass, timber, fittings, wax, paint, 7 windows exhibited from a group of 9. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2010



Pierre Huyghe *Timekeeper*
1999/2011. Circular
abrasion to the wall
revealing successive
layers of paint from past
exhibitions. Courtesy
Marian Goodman Gallery,
New York and Paris

when my family and I were in Sydney, that I was able to catch up properly with colleagues about the Gallery and its prospects. Would we be reopening? Would we be reopening **De-Building**? And if we chose not to, was it a kind of soft censorship? The question turned out to be theoretical, because this time Civil Defence were not leaving in any hurry, there were loans to be returned and the show—Robinson’s installation especially—was seriously shaken up. Nonetheless, it was shocking to register how rapidly an entire exhibition—its meanings as much as its materials—could be swept up by an external event. Suddenly Santiago Sierra’s video, *A worker’s arm passed through the ceiling of an artspace from a dwelling above*, suggested security footage of a person trapped. Monica Bonvicini’s work *Hammering out*, with its crunchy, ear-splitting soundtrack of sledgehammer strikes, felt painful rather than exhilarating to look at. Matta-Clark’s films looked like live dispatches from Christchurch’s hardest-hit suburbs, where the insides of many houses were suddenly open to the outside. The very layout of the show, which was tight and labyrinthine, seemed sure to make viewers feel nervous. And then there was Callum Morton’s massive crate, *Monument #24: Goodies*. With its internal battering rams and deafening feline soundtrack (Morton was thinking of the famous ‘Kitten Kong’ sequence from the British comedy *The Goodies*), it was a work designed to trigger both fright and laughter in unsuspecting viewers. After the quake, it’s fair to guess that the fright factor would have trumped the laughter. It all felt too soon, too close, too topical.

Which is, it has to be said, *just not fair*. What we have here, in fact, is a bitter inversion of art’s usual predicament. Art today longs to be topical, outward-looking, connected, responsive to site and situation. And it spends a lot of time fretting that it isn’t. But an event such as the earthquake short-circuits this logic horribly. Instead of a dearth of relevance, suddenly there’s a ghastly surplus of it. Like a boor at a party, the quake insists on casting its shadow over every topic, on

monopolising every conversation. For anyone familiar with contemporary art, post-quake Christchurch threw up dozens of unsettling echoes: I was reminded often of Doug Aitken’s extraordinary installation *House*, in which the artists’ parents sit silently facing each other as their own family home is brought to the ground around them; and more than one person joked about the whole city becoming an et al. installation. The prize for Best Imitation of an Artwork by an Earthquake had to go to the twenty-five tonne Port Hills boulder that rolled through the roof and into the hallway of a Heathcote home, thereby mimicking, with chilling accuracy, Callum Morton’s rock-in-a-shop sculpture for the 2008 SCAPE exhibition. If you’ve been trained in art history’s method of compare and contrast, then you can’t help looking for meaning in these echoes. But natural disasters don’t *mean* in that way. They just *are*, and before long I grew bored with the way this disaster was appropriating perfectly good artworks for its own tedious purposes. Call it poetic injustice—the gazumping of art by life.

There is plenty of real reconstructing to be done in the Christchurch artworld: of galleries, studios, libraries, teaching spaces. But one of the things I also want to see reconstructed at Christchurch Art Gallery is not physical. It is, to use an odd phrase, a sense of distance—a buffer zone between art and the world. I realise this doesn’t sound very sexy. In the visitation-obsessed world of the modern art museum, distance is not a quality you hear anyone praising. And distance also sounds inimical to today’s socially oriented artists, who want to rub up against the world. But one of the things the quake has taught me is that a certain distance between art and the things it wishes to address is crucial. It is a critical distance, in every sense. It is what allows us to be reflective, to think our own thoughts. It is like the distance required for a metaphor to work—the imaginative gap we need to cross when someone likens one familiar thing to something very unexpected. No less than the physical objects in its collection, this distance is one of the precious things that a gallery



Glen Hayward *Yertle* 2011.
Acrylic paint, metal, wood
(kauri, pine, puriri, rimu,
totara). Courtesy of the
artist and Starkwhite,
Auckland

exists to preserve. And what you realise, when art stops and Civil Defence fill up your gallery, is that it is also precarious. Just as the quake has stripped buildings back to a state of embarrassing nudity, where all their wiring and cobwebs are exposed, so it has exposed the amazingly intricate and vulnerable network of assumptions, faiths and investments that has to come together for this public space of contemplation and free thought to exist. So, in addition to the many physical repairs being made to the building, this is what we are reconstructing over the next few months: a space where art can be exactly as silly, frivolous, pissed off, unsettling, loud, wayward and playful as it wants to be.

In that spirit, there's one artwork in particular I'm looking forward to seeing. We're putting several major installations from **De-Building** back on show when the Gallery reopens, among them Peter Robinson's *Cache* and Fiona Connor's windows, which will be installed along the twenty metre sweep of the longest wall in our building. But the sculpture whose spirit feels especially galvanising right now is Glen Hayward's *Yertle*, his eye-fooling carving of paint-pots rising skyward in an improbable, well-nigh impossible, tower. But of course, it's not impossible, because the artist made it happen. At a time when we're all far-too-acutely aware of the tendency of human structures to teeter and collapse, Hayward's comically precarious tower feels like a welcome retort to the forces of gravity—a crucial assertion of art's ability to fool the eye, ignore the building codes, and build some wonder back into the everyday.

Justin Paton
Senior curator

De-Building ran from 5 to 22 February. It was accompanied by a catalogue, which is still available from the Gallery Shop. A version of this piece was presented at City Gallery Wellington on 18 May 2011 at the 'Re-Construction' symposium organised by Adam Art Gallery and City Gallery.

Generously supported by Creative New Zealand's
Earthquake Emergency Assistance Grant



MUL ROLLING





ROLLING MAUL ROLL

What is it that they say about the best-laid schemes? It certainly seems to be the way at the moment; no sooner are we making plans than Mother Nature is knocking them over, or at least tilting them to one side. A case in point is **Rolling Maul**, which started out as the Gallery's head-and-heart response to the devastation wrought on local artists' practices and studios by the September and February earthquakes. Realising that the number of exhibition venues had been drastically reduced and that those artists who were able to make work would have trouble getting it seen, we decided to stage a super-sized version of our **Young Contemporaries** exhibition series, featuring new work by nineteen artists (including Hannah and Aaron Beehre, Scott Flanagan, Sam Harrison, Andre Hemer, Georgie Hill, Katharina Jaeger, James Oram, Chris Pole, Zina Swanson, Tjalling de Vries and Wayne Youle, with more to be announced) in a rapidly changing, overlapping schedule across twelve action-packed weeks. As well as supporting and promoting local practitioners, we wanted to encourage art audiences back into the inner city and to help them reconnect with Christchurch's arts scene. Borrowing our title from the

classic rugby union manoeuvre in which the ball is passed back through the maul by many hands to the player at the rear, who changes the direction of the drive, we hoped that **Rolling Maul** would be similarly effective in gaining ground against tough opposition.

We're still intending to make **Rolling Maul** happen—in fact it will be a vital aspect of the Gallery's reopening programme—but with subsequent delays to our reopening date, the project has taken on a different significance, becoming less of an emergency response and more of an opportunity to show how a selection of affected artists have begun to pick up the threads of their practice. As an exhibition it's very much a work-in-progress—a varied, fluid picture that is gradually taking shape as artists adapt to new studio situations and new ways of working. In the following pages we talk to a number of the artists involved about the realities of making art here and now.

Felicity Milburn *Curator*

Justin Paton *Senior curator*

Chris Pole

Right now I have three or four smaller works on the go, which are a wee bit of a respite from *Dumbstruck*, which was something of an all-consuming undertaking. The new pieces are part of an ongoing body of work, similar cityscapes—although one has quite a strange perspective, looking over a ledge to the street below, which makes the buildings almost look twisted. Because I'm favouring a really flattened surface over any sort of depth-of-field, the weird angle is heightened and the 'reality' is skewed.

I get into different rhythms on different days, and I'm constantly perplexed by the decision-making process. If I'd painted a different area, or chosen another shade of red, or put a different album on the stereo, or even chosen an entirely different image to begin with... It's good to recognise that as much as I think I'm in charge of the process—they seem like really controlled images—there are many random external influences.

I guess everything's changed following the earthquakes. I shared a studio space last year with some other artists on the top floor of the Burns building on Lichfield Street. It's now one of many vacant lots in the central city. I had already moved out to work from my home studio in New Brighton anyway, but now that's also slated for demolition. It's still standing, but the rear wall has bowed outwards and the roof has slumped. The entire studio has moved north-eastwards on its piles. Thankfully no paintings were damaged, but the studio is yellow-stickered. I still spend a lot of time in there—I guess painting is 'essential business' for me.







Hannah and Aaron Beehre

We feel very fortunate to have a working studio space post-February. Perched on the edge of the crater rim with a view of Lyttelton Harbour we are constantly reminded why we love this part of the world so much. Throwing ourselves back into our practice allows us to enjoy the thing we love most about art, that is that it can take you to another world, put you in a new space, play with your perceptions... This is what we are most looking forward to over the coming months—transforming our little pockets of reality... We are currently working towards a show at Jonathan Smart Gallery in October.



‘Perched on the edge of the crater rim with a view of Lyttelton Harbour we are constantly reminded why we love this part of the world so much.’

A black and white photograph of a person wearing a long, dark coat, holding a rolled-up document or scroll. The person is standing in what appears to be an art studio or gallery, with a wooden chair visible in the background. The lighting is soft, creating a contemplative atmosphere.

Zina Swanson


We had been in the Greenwich House studio on Manchester Street for a good three years before the earthquake. James and I did up the space when we first moved in—ripped up the carpet and painted the walls white. I went there nearly every day. It was gloriously sunny in the mornings, making all my glass glisten.

We never had a chance to get anywhere near the building but have managed to piece together images of its demise. When we recently saw a photo taken immediately after the earthquake, it was a relief to realise there never would have been a chance for us to retrieve anything. I think that was one of the most exhausting things, waking up every morning and hoping we could get in to rescue things.

Just thinking about this makes me quite sad. I had two Solander boxes full of drawings, and another three or four map drawers also full of drawings. All the materials I had ever collected, bought or been given. There were several sculptures and parts of sculptures including a work that had just been returned to me from Wellington.

James and I were kindly offered some space in the studio area next to ABC Gallery on Lincoln Road. I have been busy in there making works on paper for my show at Robert Heald Gallery in Wellington. I had really wanted to include a sculpture in the show but it has been hard to think about sculpture without the materials to draw on.

Everything I buy is the beginning of building a new toolkit I suppose. In some ways it is quite refreshing. I am being forced to think about new types of materials and quite different ways of working. I think the sculptural aspect of my practice is going to be the most difficult to bring back. That's what I have in mind for **Rolling Maul**. It has been really interesting seeing buildings and walls shored up with wood. It puts a different spin on the sorts of support structures that appeared in my works on paper before the earthquake.



**‘Everything I buy
is the beginning of
building a new
toolkit I suppose.
In some ways it
is quite refreshing.’**



Katharina Jaeger

A while ago I proposed a large, collapsed, cloth monstrosity for a group show to take place at Auckland's Objectspace. When everything around us fell and spaces vanished it became difficult to think 'large in scale' and 'collapsed' so I'm now working on a series of much smaller, disfigured and patched-up works built on silver-plated goblets. I was pleased a friend rescued them out of the chaos of our Gloucester Street studio during our four-hour access to the red zone. 'These may be very useful to you', he said.

I'm also developing some folded forms for **Rolling Maul** [based on the pattern shape of a white rabbit's hind leg from a previous work]. I started folding and unfolding this shape in the manner of origami. I'm interested in the process of trying out how something behaves, relates, fits together and evolves. I'm hoping to come up with some solutions for a 'two-part Maul' where the initial prototypes will evolve into a single, larger construction.

Since losing the studio [shared with partner Tony Bond] in the CBD I've been working from home. I'm okay with that for now but as there are two of us with an arts practice here it doesn't leave much space. I strongly believe though it is important to set yourself up to be able to make works anywhere, and not to rely too much on the ideal of a large studio space; I like the idea that I could just pack these smaller works into a bag and carry on with them elsewhere.



Wayne Youle

Right now I'm two weeks away from the Auckland Art Fair where I will be showing with Suite Gallery, Wellington. I have had thirteen spray cans made out of rimu and I'm doing seven abstract screenprints of two-colour pie charts that make reference to key dates and statistics that are personal to me, such as the percentage of all babies registered as Māori in 1974 (11.8%) or the percentage of people made redundant in 1992. That was the year my father was made redundant from the job he'd had for over twenty-five years, changing both my life and my family's.

At the moment I am also turning my hand to the fine art of wheel-thrown ceramics. I'm making 400 vessels for a solo show with Tim Melville in Auckland in November this year. Soon I'll be making a start on my work for **Rolling Maul**, which will have movement, sound, public interaction and steel balls.

At the time of the first earthquake, I had jobs out with other people [for works I was making]; most I got eventually, some needed to be re-done and some I will never get back. **10 Down: A Wayne Youle Survey** at the Gallery, which was to be the biggest-ever show of my work, was postponed. A residency went by the wayside, friends moved away and some galleries are no longer. I never thought I'd do work about the quake, but after the 13 June rumble I wrote eleven poems and painted eleven small works. I felt okay doing it too; I got rid of some gremlins I think.





FRAGILE

ILLICIT

MISCELLANEOUS
DANGEROUS
GOODS
9



‘For me a painting is more interesting when it has visual attraction but also a certain obscurity. When it has humour but also reminds us of our mortality.’





The quake hasn't changed my attitude to art specifically. But maybe to life in a way, which invariably affects art. It seems every now and then one is rudely reminded just how transitory 'life' is. At the time of the first quake I was living in an old brick place on the corner of Montreal and Victoria. I was able to get out my more prized possessions—art, music, books and bikes—before it was demolished. Luckily I was doing my Master's Degree at Canterbury University at the time so had a very nice space there that I now miss sorely. I've only been in the new studio for two months. It's a bit on the small side; I find I have to move everything in the studio to deal with the one work I am painting at that point. But at the moment, with so few obvious studios available, I'm happy just to have a space.

For **Rolling Maul** I'm planning a large painting on a piece of recycled billboard that's about three by six metres. I suspect I'll need to take over my father's workshop out on the Peninsula. I've been looking for ways to push my practice in directions that might seem difficult or uncomfortable, but which I hope lead to new possibilities and new ways of thinking about painting. The billboard is challenging because there is colour and imagery already printed on it. That image comes through as a remnant in the final painting, a piece of visual history. It's about a constant layering—making and then effacing, and the way one image jars with another. For me a painting is more interesting when it has visual attraction but also a certain obscurity. When it has humour but also reminds us of our mortality.

**Tjalling
de Vries**



Utility Superfine Casting Plaster
Superfine
VICTOR

NILFISK FAMILY

Sam Harrison

My studio was on the sixth floor of the old Government Life building, overlooking the square. I lost three sculptures—smashed and impossible to remove from the building without the use of the lift. But we were able to retrieve most of my work. My new space is on Victoria Street, above Vic’s coffee house. It’s small, a bit like working in a cave, but I’m still making full-size figures. I’m always going back to bodies and figures—it’s the always relevant human thing and the freedom to reflect what goes on around my tiny life.

Recently I’ve been sculpting animal carcasses using chicken wire, steel and plaster. This removes the mould-making process—it’s more direct and physical. I shot the wallabies in the hills of Waimate, and prepared the horse carcass myself. I don’t think of the work in **Rolling Maul** as a horse but as a carcass, because the idea behind it is provision—finding and supplying food, following the process all the way through. The connection with the final work is enhanced through the process even though the process is unseen.



James Oram

Christchurch could use a dealer who is aware of and representing young contemporary artists, both from Christchurch and other parts of New Zealand. There needs to be a development in here where more interesting business/job opportunities exist for people aged twenty-five to thirty-five. That might encourage them either to stay rather than to leave, or lure them from other parts of the country. A bit more disposable income in the city would help with the above... The art school needs to improve to the level where it can compete with Elam. Residencies which attract international artists...

I haven't really developed a routine in the new studio yet. I've been working on some delicate work and doing this at home where there is less chance of it being damaged. The old studio was very large—I had set up areas for video and photography and could leave several works in progress lying around. The new studio is smaller and will require a change of working method. I've been able to locate substitute materials for some works, but it's difficult because much of what I had collected and used consisted of one-offs found at salvage yards, second-hand shops or by chance. Among the works I lost was a group of photographic prints of satellite towers that I'd spent a lot of time gilding. To remake those for my recent show at ABC Gallery, I had to find a new printer because the one I usually used was in the CBD. The printer I found that had the machine I needed didn't understand the level of care required when dealing

with potential artworks, and I had to spend a great deal of time and money on wasted prints and explanations. At the time these were being made there was no art supplies store open in Christchurch so I had to buy everything I needed on a trip to Auckland. Once I had sorted all that it was just a case of simply remaking them.

The original ones were only painted in a gold, not gilded. I had the intention of gilding them but the earthquake destroyed them. Initially I had thought they would be very neatly done, similar to illuminated script/icons but the end result was not what I wanted. Through the process of the gilding I became interested in the loose flapping gold as it more strongly referenced the process of giving the image value, piling gold onto it and making it precious.

I am still working on shows that were organised before the earthquake. It also destroyed a number of works in progress that I have since dropped because I realised I didn't really like them that much. So in some ways it has opened new possibilities by forcing me to sever ties with works that were draining me of time and effort. As for **Rolling Maul**, I'm still in the early stages. It usually takes me a while to whittle down the good ideas into works which are practically possible.

'I haven't really developed a routine in the new studio yet. I've been working on some delicate work and doing this at home where there is less chance of it being damaged.'



The Peter Dunbar Collection

The Gallery is delighted to have acquired the book collection of Peter Douglas Dunbar (1921–2009) in a purchase made possible through the generosity of Peter's family and the J.L. Hay Charitable Trust. It comprises an incomparable collection of books printed in Christchurch by The Caxton Press, from early hand-set books made at the Caxton Club in the 1930s right through to books printed in commercial quantities in the 1960s. It contains many exquisite examples of the work of Leo Bensemann, including *Fantastica*, *The Rime of the Ancient Mariner*, *Chanticleer and Partlet* and *the Ballad of Reading Gaol*. *Sirocco*, a Caxton Club production from 1933 even contains a rare linocut by Rita Angus. The timing of this gift now seems especially poignant as the familiar Caxton Press building in Victoria Street was a victim of the earthquake.

The links between this collection of books and the Gallery's art collection are close and numerous: the intellectual life of Christchurch in the thirties and forties revolved around a small group of poets, painters, musicians and academics who knew each other and worked and socialised closely together. Opportunities for complementing exhibitions of art with material from the Peter Dunbar Collection will not be difficult to devise—indeed some of these books were included in the recent Leo Bensemann show

Peter Dunbar was born in Rotherham, North Canterbury in 1921 and moved to Christchurch to train in pharmacy at Canterbury University College. In 1952

he married Judith Laver. He worked as a pharmacist in New Brighton for over thirty years. As well as being the father of four children, he maintained an extraordinary number of other interests: he was a City and Regional Councillor, was instrumental in converting the old University of Canterbury into the Arts Centre, managed the fundraising for the New Brighton Pier, served on the Board of Orton Bradley Park, was a busy JayCee and Rotarian and was active in his church and in other New Brighton clubs and societies. He was an enthusiastic tramper, fisherman, photographer and traveller.

His greatest passion, however, was book-collecting, which he pursued with unflinching good taste. His home bulged with books, gathered with great discrimination on very particular subjects: New Zealand's history, anthropology and discovery, classics of English literature such as Dickens, Scott and Trollope and New Zealand poetry. But much of his collection celebrated books as books, with exquisite examples of design, printing and binding from Britain and New Zealand. He enjoyed demonstrating a copy of *Canterbury papers* with a fine watercolour of the Canterbury Plains on its fore-edge, invisible when the book was closed and revealed only when the pages were splayed.

Peter's Caxton Press books, the majority of which were books on poetry, represented the pinnacle of his collection, possessing all the features he admired: they were locally made, thoroughly New Zealand, beautifully designed and produced by craftsmen.

We thank Peter's family and the J.L. Hay Charitable Trust for their generosity in enabling this superb collection to be kept together and made available to the public in memory of a very remarkable man. The collection will reside in the Robert and Barbara Stewart Library at the Gallery where it may be consulted by appointment.

Tim Jones
Librarian

MAKE A DONATION, MAKE A DIFFERENCE

Following the Canterbury earthquakes, Christchurch Art Gallery needs your support more than ever. By becoming a supporter of the Christchurch Art Gallery Trust you can help the Gallery continue to grow as an internationally recognised centre of excellence, providing a stimulating and culturally enriching experience for all who visit in the future.

**CHRISTCHURCH
ART GALLERY
TRUST**

WAYS YOU CAN MAKE A DONATION

The Christchurch Art Gallery Trust welcomes all contributions and offers a number of ways you can make a donation.

Annual Giving

Our three-tiered programme for making annual donations allows you to choose the level that best suits your circumstances. Each level of giving confers a number of exclusive benefits, including private dinners and cocktail functions, personal invitations and special viewings of the collection.

Patrons' Circle (\$10,000 and above)

Ambassadors' Circle (\$5,000 – \$10,000)

Benefactors' Circle (\$1,000 – \$5,000)

Collection Development

The Challenge Grant and Challenge Grant Response Fund

The Challenge Grant is a ten-year commitment by Christchurch City Council to supplement the collection development budget by matching dollar-for-dollar any amount raised by the Trust up to a set amount per annum.

Target 2010–11: \$197,000

Total raised by 30 June 2011: \$197,000

Target 2011–12: \$204,000 to be raised by 30 June 2012

Special Donations

Making a special donation means you can stipulate what you would like your contribution to be used for.

Bequests

This is your opportunity to leave an inspirational legacy for the future by including the Gallery in your will.

Christchurch Art Gallery formally acknowledges the major donors who contributed to the building of the Gallery.

Hon. Margaret Austin, Kiri Borg and Brian Henry, Hon. Philip and Mrs Ros Burdon, Philip Carter, Ben Danis, Sir Neil and Lady Isaac, Neil and Diane McKeeg, Monica Richards, Robert and Barbara Stewart, Sir Robertson and Lady Stewart, Stout Trust, W.A. Sutton Trust, Sir Angus and Lady Tait, Adriaan and Gabrielle Tasman, Jim and Susan Wakefield

Many continue to support the Gallery and we thank them.

RECENT CONTRIBUTIONS AND GIFTS

Annual Donors

Patrons' Circle

Theo and Janet Giesen
Gabrielle Tasman

Special Donations

Andrew and Jenny Smith
Friends of Christchurch Art Gallery
Jim and Susan Wakefield
W.A. Sutton Trust
Philip Carter
The Royal Netherlands Embassy
The NZ Netherlands Foundation
Worcester Trust
NZ Federation of Graduate Women (Inc)
Canterbury Branch

Major Bequests

N. Barrett

Artist Patron

Max Gimblett

Christchurch Art Gallery Trust Trustees

Mike Stenhouse—Chairperson
Chris Brocket, Garth Gallaway, Jenny Harper,
Bruce Irvine, Stephen Montgomery,
Guy Pask, Monica Ryan, Alexandra Stewart,
Gabrielle Tasman

Tax Status—The Christchurch Art Gallery Trust is a charitable trust registered with the Charities Commission. The Trust has tax charity status as defined under the Income Tax Act 2007.

FOR MORE INFORMATION

Please contact the Gallery's development manager.
Tel: (+64) 27 2160904; email: cagtrust@ccc.govt.nz

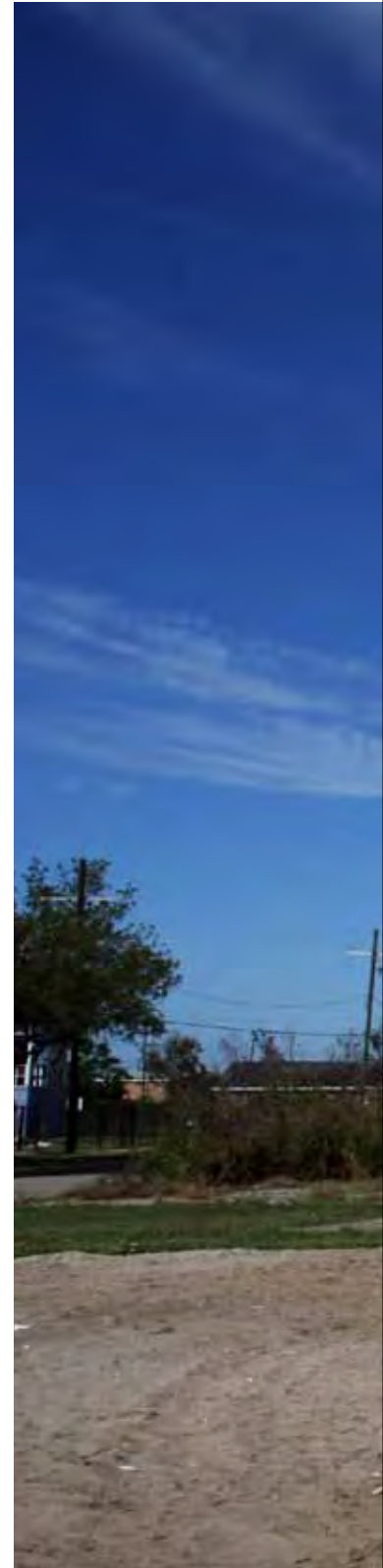
So your city's broken, the arts community is in disarray, and—after close inspection by experts in hard hats and hi-vis vests—it turns out your long-held faith in the role of art in post-quake Christchurch is suffering from stress fractures, subsidence and some kind of spiritual dry rot. What do you do?

You could do a lot worse than consider the example of Prospect New Orleans—the sprawling exhibition organised by New York curator Dan Cameron. A long-time lover of New Orleans (he began visiting the city's legendary Jazz Fest regularly in the 1980s), Cameron visited the city in 2005 after the catastrophe of Hurricane Katrina and set about creating what became the largest international art exhibition in the US. An event that, by all accounts, did all the things such shows usually speak of but never achieve: drew thousands of new visitors and millions of dollars to the local economy, highlighted the plight of many of the city's most neglected corners, knitted far-flung communities together through a kind of city-wide scavenger hunt and forged a rare alliance of civic spirit, can-do practicality and creative vision. In short, Cameron sounded like the kind of curator we in Christchurch should be speaking to.

I spoke to Cameron by phone in his New York office, where he is preparing the much-awaited *Prospect.2*, which opens in New Orleans in October.

After the deluge

Senior curator Justin Paton
talks with Dan Cameron,
director of Prospect New Orleans



Mark Bradford Mithra
2008. Sculptural
installation. Courtesy
of Mark Bradford and
Prospect New Orleans.
Photo: John d'Addario





JUSTIN PATON: *You must have answered many hard questions when organising the first Prospect so I hope you won't mind my beginning with a hard question also. What can art do in the wake of a major natural disaster?*

DAN CAMERON: [Laughter] Boy you do start with the big one.

JP: *That's right. It's later in the day in the US so I was hoping you might be warmed up.*

DC: No I'm fine. It's a difficult question to answer because it's very dependent on the specifics of the city and the community. In New Orleans after Katrina the visual arts community felt they had no defenders, that they had no one with a profile to compare with some of the internationally renowned musicians from the city who were leading relief efforts for the musical community. It was also important for the New Orleans visual arts community to recognise a historic imbalance, in that most of the wider artworld in the United States had no idea they even existed. So our response to Katrina as we developed the Biennial at the start was to focus on the needs of that community—to ask, 'what is it about the visual arts that can speak for an entire city or an entire community?'

What we discovered was that, if you are being responsive to a community of working visual artists, and if you are maintaining the core values of contemporary art practice, then many of the ongoing issues of art's relevance to the broader community begin to answer themselves. For example, we became aware that the visiting public that came to New Orleans during *Prospect.1* was very attuned to the physical beauty of the city. And their constant remarking on the beauty of New Orleans seemed in turn to be an unexpectedly healing experience for locals. During all the rebuilding and repairing there had not been much time to stop and remember how beautiful the city is.

I think that art can add to the healing of a city in a post-catastrophe environment by simply maintaining some of the central principles of artistic practice and by emphasising the central role that the aesthetic dimension has in our lives. In a post-traumatic situation,

the sensory richness of art can sustain people through all the time-draining and wearying tasks that go along with rebuilding a city.

JP: *You visited the city a few months after the hurricane and the flooding. I'm sure the experience was beyond words, but could you offer some sense of what it was like?*

DC: Well one of the first things I thought about was the photos I had seen of Dresden after the fire bombing towards the close of the Second World War. I was with some friends who were natives to the city and we immediately went to the lower 9th ward. It was one thing to get out of the car and look around and comprehend that everything as far as the eye could see was destroyed. But then we'd get back in the car and drive another mile down and get out of the car and it was the same. It was only after several stops like this that the real scale of the devastation became clear to me. I have to count it as one of the three or four most overwhelming things I've ever experienced.

JP: *In the wake of such an event, when people are focused on essentials such as food and shelter, it's very easy to feel that art is powerless or has somehow been rendered beside the point. Was this a feeling that troubled you at times?*

DC: I think in periods of crisis and directionlessness the arts are *more* crucial, not less. It's important for people who are professionally involved in art to remember that art gives everybody a sense of orientation, a sense of hope and a feeling of continuity. Artists are engaged in a struggle for meaning, and that resonates anew when people generally are struggling to make sense of their upended lives. On that same initial visit after Katrina, the artistic community had organised a town hall meeting to talk about how the city culturally rebuilds itself. Many of these artists had lost their homes and/or their studios, and they were the ones who were saying 'we have to build our community through cultural renewal'. I was absolutely blown away by their courage and conviction. At that point I said 'I'm

throwing my lot in with all of you, because when you guys talk about cultural rebuilding you're making more sense than any government official or disaster relief consultant.'

JP: *A biennial of contemporary art is colossally difficult to organise even without a natural disaster to contend with. But you must have been dealing with collapsed infrastructure, reduced audiences, weariness and more. Could you offer any distilled lessons about how to make exhibitions in such trying circumstances?*

DC: Bear in mind that New Orleans was one of the most impoverished cities in the entire country even before Katrina. I started working on the Biennial on the very first day of my visit after Katrina, but it wasn't until six months later that I realised if this was to happen it all had to be organised and funded outside of New Orleans. Once I crossed that line things became a lot easier because I could go to New York, raise money and then, with the promise of that money, go back to New Orleans and begin networking with all the different cultural organisations we hoped would become part of the Biennial. So the more fragile parts of the recovery of the city were happening at their own pace and this promise of the Biennial was looming over the city.

JP: *A remarkable feature of the exhibition was the way it took people out into the local landscape. Can you tell me how this approach arose, and how you got viewers to remote locations?*

DC: A turning point was when one of our artists, Mark Bradford from Los Angeles, took the plunge and said he wanted to make his project, a reconstituted Noah's Ark, in the lower 9th ward. From then on every artist who came to look at potential sites went and visited the lower 9th ward as well, until we had a dozen projects in that area. In terms of the visitor experience, we provided a shuttle but a lot of people didn't even take it, they just felt very good about being able to see the city with their own eyes and be witnesses to what had happened to New Orleans, also the degree

Nick Cave Sound-suit.
Image courtesy of the
artist and Jack Shainman
Gallery, NY. Photo: ©
James Prinz

to which it had recovered. The opportunity to experience the city at first hand was one of the most universally well-received aspects of the show. We had thought of it as a potential obstacle but it turned out to be quite the opposite.

JP: *And as the artists arrived and looked for places to exhibit, were you in any way directing about what you wanted for the project? Did you say, ‘We’re dealing with a disaster-racked city, we would like you to respond to that event directly’?*

DC: Absolutely not. We didn’t want to lead the artists in any way. Across the board, it was the artists themselves who undertook to explore or investigate or reflect certain aspects of the local culture. And it was amazing to us how deep some artists went into learning about New Orleans and making a tribute to the city.

JP: *Prospect.1 contained some very well-known international artists. Did they deliver the work they’re best known for, or did the New Orleans context force some changes in their art?*

DC: I think it did, and I think there’s a larger reason. Right up until the middle of 2008 the contemporary art market was on an incredible upward climb. The market was dominating all aspects of artistic life from creation to presentation to criticism to curatorial practice. So the very clear message from a lot of the artists in *Prospect.1* was that they really appreciated being given the opportunity to make art for reasons that were diametrically opposed to how the market functions. Many felt they were being called upon in a way that they felt they hadn’t been for years. It was a powerful experience to go back to an earlier more foundational sense of themselves as artists, and not simply hustle another opportunity to bring their wares to the market.

JP: *The show was enormously well received by the art press. What one doesn’t hear in those reviews is how locals received it—the people living where the artworks were being put.*

DC: In the short term I would have to say that the local reception was probably even more positive than that of the artworld. You have to understand the novelty for New Orleans of having these art types around—there was literally a new breed of tourist in town, and people got into that. But above all a lot of locals had deep emotional responses to the Biennial. I think it had a lot to do with the kind of ambition we all brought to the situation. By ratcheting up the production values and artistic values so high, we created encounters where lay people, with no background in art, would walk in and be left speechless by the things they were seeing and hearing. Several years later I’m still getting mail from people in New Orleans who feel compelled to write to me; I don’t honestly know if other curators get fan mail two years after a project closes but it’s had those kinds of reverberations for us. People I haven’t met will be introduced to me in New Orleans today and look me in the eye and say I can’t tell you how much what you did meant to all of us. The fact that the city could host a world-class art event when prior to Katrina it had never been known for art at all—that I think was pretty transformative for a lot of people.

JP: *In post-disaster situations, people often observe the phenomenon of compassion fatigue, where the news cycle moves on and people simply grow tired of the story. Is that something you’ve had to contend with as you move towards *Prospect.2* later this year—your difficult second album?*

DC: It certainly has and it’s not just crisis fatigue, it’s also the recession. The tens of millions of dollars that were devoted to New Orleans’s cultural recovery through major charitable foundations—a lot of that money is simply gone, and I think it has been very painful for the city to recognise that it’s on its own now. The Biennial also needs to justify itself not so much in the eyes of the people of New Orleans or the national artworld, but those of the broader public—the ones whose participation and curiosity is key for it to be able to prosper and move forward.

Leandro Erlich *Window and Ladder—Too Late for Help* 2008. Metal ladder, underground hidden metal structure, aluminium frames, fibreglass brick wall. Courtesy of Leandro Erlich and Prospect New Orleans. Photo: John d’Addario



‘I think that art can add to the healing of a city in a post-catastrophe environment by simply maintaining some of the central principles of artistic practice and by emphasising the central role that the aesthetic dimension has in our lives.’



Nick Cave Sound-suit.
Image courtesy of the
artist and Jack Shainman
Gallery, NY. Photo: ©
James Prinz

JP: So how will Prospect.2 differ from the first edition?

DC: Even though the location is as every bit as extraordinary as it was immediately after Katrina, we are finding that with time we need to become more like a 'normal' biennial, with the structures and processes that most biennials follow. I was in Venice a couple of weeks ago, looking at the dozens of collateral events all around the city, and I couldn't stop myself from thinking that, with just a little bit more luck and perseverance, this could be New Orleans ten years from now. As we keep going the audience gets bigger, the interest broadens and people become accustomed to the idea that they'll need to keep coming back to New Orleans every other year, just as they go to Venice. As long as the number of people who respond to that message gets a bit larger each time, we should be okay.

JP: With artists like the 'sound-suit'-maker Nick Cave and video artist Jennifer Steinkamp involved in Prospect.2, I imagine a show that's a feast for the eyes. Do their respective brands of visual exuberance read differently in New Orleans than in, say, New York?

DC: Visual exuberance has a huge role in New Orleans civic life, from Jazz Fest to the Mardi Gras festival. Both Nick and Jennifer have commented that inviting them to show their work in New Orleans is connecting them with an almost perfect cultural environment for their work. For example, the tradition of Mardi Gras Indians has been at the heart of Nick's artistic practice since he was a graduate school art student, but it wasn't until we invited him to New Orleans that he began to feel comfortable about claiming those artistic roots. And of course we're hoping that young people in New Orleans who don't make the obvious connection in their lives between Mardi Gras and contemporary art will see Nick's sound-suits and say, 'Oh, I see how these things from here and things from elsewhere can combine meaningfully.' We want to create these receptive contexts for contemporary art in the city, but we also want to build an infrastructure for how the city itself continues to produce artists in the near and distant future.

Opening 22 October 2011 and on view until 29 January 2012, Prospect.2 will feature twenty-seven local, national and international artists with diverse backgrounds working in a wide range of media.
www.prospectneworleans.org



Reconstruction: conversations on a city

COMING SOON

At a time when many people associate central Christchurch with loss and destruction, the Gallery will be a place to reflect and remember. Positioned on one of the most functional edges of the 'red zone', the Gallery is poised to be a kind of gateway to the slowly rejuvenating inner city. **Reconstruction: conversations on a city** brings together a huge number of works from the collection portraying buildings and architectural forms. As Christchurch confronts the challenge and extraordinary opportunity of rebuilding, the show will also reveal the way dreams and values are given form in our built environments.



Robert P. Moore **Christchurch N.Z. 1923. No. 1 (view of Christchurch city from the cathedral tower)** 1923. Silver gelatin photograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, presented by Mark Strange and Lucy Alcock 2011

This poignant record of lost Christchurch architectural heritage is a recent gift to the Gallery. Taken in 1923 by Christchurch-born Robert P. Moore, this panoramic view of Cathedral Square, looking west, is from the (now toppled) cathedral spire. Moore began his photographic career in

Queensland, where he was based during World War One. Making his first panoramas in and around Sydney in 1919, he returned to New Zealand in 1923 to establish his panorama business at 80 Manners Street, Wellington. A significant collection of Moore's negatives is held by the Alexander Turnbull Library.

Salads • Kebabs •

CHANCERY
ARCADE

Internet & Email

Print
Photocopy

Skype
VideoChat

Burn CD&DVD



BARBER
SHOP

PILL
LIES
D
RE





RICHARD MCGOWAN: *How should we approach the rebuild of the central city from an arts and culture perspective?*

JENNY HARPER: Returning to Christchurch in 2006, after more than thirty years away, I was continually struck by how overwhelmingly empty the central city was. Even prior to the earthquake, when I came back from somewhere—almost anywhere—else, I felt that the inner city was un-populated, almost unoccupied, by comparison with others. The vibrancy and interaction of a more compressed European city is absent. So, right at the top of the list of thinking about the rebuild, I'd like to see us address the density of the city in a constructive and generative way.

Now, of course, the city is ghostly as well as empty. We seem to be living in a series of disconnected villages without a hub, going to work and then going home, with few places to be social and interact with others. I'd like to see a city with a smaller, but more intense centre. It would be great simply to have buildings fully occupied on all levels, but especially at street level; to encourage vibrancy and a sense of fun in the streets. Christchurch could develop a distinctive quirkiness, a sense of place that sets it aside. Cities I enjoy are well populated and dynamic day and night, which I'm sure we can achieve in Christchurch. The mechanism may be as straightforward as reducing the central business district into a more compact version of itself, with more residential activity introduced into the balance of the inner city. It will certainly also involve working with creative people, including interesting artists and architects.

JENNY HARPER IN CONVERSATION WITH RICHARD MCGOWAN

RM: *There has been discussion around the idea of strengthening the city's precinct character, which is already present to some degree, and using a precinct-based strategy to reinforce the vibrancy of the city. In fact, in order for the central city to be sustainable, the idea of precinct planning in which the whole is stronger than the sum of the parts, particularly for small businesses and retail, seems very compelling. The Gallery at present sits within what is already quite a strong cultural precinct, which could be further enhanced. Do you support this view?*

JH: I support further development of the cultural precinct one hundred per cent. Its potential is huge. This precinct is the heart of Christchurch and it may become the strongest single driver of our city's regeneration. The Gallery is (and should remain) central to that precinct. I certainly see the Gallery as pivotal in the process of renewal, in ways that are more than symbolic. It has played a crucial civic role in the immediate response and during subsequent steps to recovery. We will open again as soon as possible and I'll talk about that in a minute.

But I've had an idea about how to support the strengthening of our cultural precinct in a constructive way for some time; perhaps the earthquake will be the trigger to give this traction? I'd like to see no building consent granted for any development within two or three blocks of Worcester Boulevard, both north and south, that doesn't demonstrate a contribution to arts and culture (and possibly also heritage). If, for example, a bank or apartment building is proposed within this precinct, it should provide for some arts or broadly-speaking cultural experience. There might be provision made for artists' studios within the development, a wonderful work of art in the foyer or a performance space in an accessible courtyard. The offices of Creative New Zealand, New Zealand Historic Places Trust, the Arts Festival and SCAPE Biennale might all be based here somewhere. The control is established: each development, each new building, *demonstrates a commitment and a contribution to the life and specific character of the cultural precinct.* Other precincts might be organised in a similar way, and we can lead by example, but the point is to 'demonstrate contribution'.

THINKING OF HERITAGE BUILDINGS, WE MIGHT ALSO CONSIDER THE POTENTIAL OF A 'PICTURESQUE RUIN'.

RM: *The idea of 'demonstrating a contribution' implies some sort of arbitrating body to assist with the process of approval, which is achievable given we currently have a similar process for managing our heritage buildings. Much of the character and resonance of the existing cultural precinct is derived from the neo-gothic heritage buildings of the Arts Centre, Canterbury Museum and Christ's College, and the presumption is that these buildings will be restored, so that character remains. And of course, the Gallery takes a position as a foil to its gothic surroundings, which is fine. As an architect, I see buildings, both heritage and new, as inseparable from arts and culture—a city's culture is implicitly represented by its buildings. Where do you stand with regard to the city's heritage buildings? Preserve as was or rebuild new? It's certainly a question for the cultural precinct.*

RM: *So, you're advocating that the Council acts proactively to define and reinforce the character of the different precincts in the city, some of which are already reasonably strongly present, like the cultural precinct?*

JH: Absolutely. In relation to the cultural precinct, my assumption at this stage is that the Arts Centre will remain and be restored. But around our much newer building there are also some key sites. The Gallery Apartments (now to be demolished) and the already empty Chung Wah site provide a corridor for development in line with cultural values. Other land in this block and in the general area is ripe for the introduction of some model of steered development. The earthquake provides a unique opportunity for Council to actively support the delivery of a precinct, which we should embrace because of its potential to attract visitors, local and from elsewhere, and its ability to provide a variety of stimulating public spaces.

I'm not saying, however, that it should be the only precinct, not at all. I firmly believe that art and cultural experiences should be part of the fabric of our new city and permeate all quarters in different ways. There may be another kind of creative hub down by CPIT, perhaps one which emphasises design and technology more than this.

JH: I agree about the built heritage being inseparable from arts and culture. At their best, they are one and the same; at their worst, they feel like lazy or cheap solutions—and we have our share of those still standing in Christchurch! However, I don't think we should assume that every heritage building is restored. This really cannot occur. For example, Christchurch has so many churches. Does the city need them all? Of course, I'm sorry to see the Mountfort designed church at Avonside damaged and the churches in Lyttelton that housed wonderful stained glass, but they are not all equal in architectural terms. They're certainly symbolic of more church-going communities of the past, but are these the spaces we really need in the future?

Thinking of heritage buildings, we might also consider the potential of a 'picturesque ruin'. What about the Provincial Chambers? It was a wonderful building in a wonderful location, but is attempting to repair or restore it after such a catastrophic failure inappropriate and even vulgar? The ruined stone portion might be retained, stabilised and made safe, but then left empty, with seating for people and wild flowers growing—a memorial experience that could help explain the earthquake to our children and grandchildren for years to come. It's a prime candidate, with proximity to the river. Perhaps there may be a great new public library and an outside cafe opposite. It could become a memorial place, a site of contemplation which is *within* and part of the city. There is something compelling about the idea of walking in the city and walking past one or two picturesque ruins. It may be a strategy to consider.

RM: *I share your view that ruins could offer a mechanism to provide a memorial without becoming over-emotional about loss, which would be a danger if some 'memorial structure' was proposed. In my view this would be a very American outcome—alien to our culture I suspect and not what we would like to see championed. This said, the idea of a walking city, with or without the picturesque ruin, is important. The cultural precinct is a walking precinct; this is one of its great strengths.*

JH: The centre of Christchurch should be an easy city to get around on foot. It's flat, it's succinct. Tight, like central London. But it's not been as easy as it could have been, nor as pedestrian-friendly. I'm definitely one of those who thinks we should delete the one-way system within the inner city. The Gallery has one-way streets on two sides and there's a sense of being marooned by them; reduced to a drive-by experience for many passers-by. Just getting across the road to us is difficult. The city should be easy for everyone: old people, mothers with prams. It should not favour the car, as it does at present. A variety of modes of transport should be possible so we can experience the city without cars dominating the experience. Is more underground parking the way forward? Parking at the Gallery is convenient, but also invisible, which is important. We don't want open car parks to interrupt and dominate the city fabric, another American proposition. Again, these ideas are not new, but the earthquake might act as a catalyst for action.



RM: *All the best cities (excepting Venice of course) have cars, but the idea that cars don't dominate the experience is the key. Florence and Rome without Alfas and Vespas? London without black cabs? Impossible, and not even desirable. The car contributes to movement, to vibrancy, and let's be realistic, it is how we get about in Canterbury—we're a rural services town after all. The trick is to make the streets work for people, with cars in the mix; rather than for cars, with people in the mix (or in the blender). So—to vision. What is the vision? My vision is simply for Christchurch to reinvent itself as an antipodean Florence. Job done.*

JH: We must be prepared to be bold. The 1870 redesign of Paris, for example, with the strong axial boulevards that Haussmann introduced into the city can be a model. Bold moves are what is required. With this in mind: let's restore Victoria Street through to Victoria Square. OK, let's work with and around the river and keep the grid, but transform the city. If we need to intervene and adjust the Resource Management Act, so be it. Transformation is the key.

RM: *It is worth having a good look at the 1850 city plan. What was proposed was a tight city, smaller than the Four Avenues; streets lined with buildings, resolved city blocks, defined street edges, no interruption except for designed interruptions: Cathedral Square and two great green city squares; a network of streets to connect the fabric; a Market Square terminating at Victoria Street, which must have been (and could be again) a bustling, thriving centre of commerce, vibrancy and people. Not a multi-lane one-way to be seen. To my mind, the secret to a well-executed future might sit right there in that 1850 plan.*

Now: you spoke of transformation. How do we do it?

JH: I am convinced of the transformative power of art, and there are great possibilities for making public spaces throughout the city by working with artists who have a real ability to think conceptually. I would like also to see a serious debate about 1% for art in the budget of each new city development across the whole CBD or some kind of arts bonus scheme. Why not? This would provide a budget and become a mechanism for transformation.

RM: How would you spend the 1%?

JH: Encouraging architects and interior designers to work with artists right from the outset of a project would be a great start. Not thinking of art as an add-on. Great public spaces of the world, in Paris, London and Chicago, all have art and interesting design integral to the experience. Wellington transformed itself into a city that embraced sculpture over a thirty year period. So, an active public art policy, a programme committed to realising projects, temporary and more long-term, 1% for art, would pay dividends and make a huge difference to our public spaces. It is telling and symbolic, to my mind, that buildings in High Street were so damaged, but between Cathedral Square and CPIT, four well-engineered public works of art are standing tall, untouched by the seismic wrath of Mother Nature.

I am a city person. I appreciate Hagley Park, just as I'm sure people in Manhattan appreciate Central Park, but cities provide intense experiences. Let's be clear: cities are not gardens. They have green spaces, yes, but are fundamentally about other—quintessentially city—experiences. Calls for more (much more) green spaces are misguided in my view. We need to see the city as a city experience, an interesting and vibrant built environment with potential for various stimulating interactions punctuated by the river and the squares. The Garden City moniker has never gelled with me; my ultimate aim is for Christchurch to be perceived by us and others as *more* than a garden city.

Let's have an *intensified* city experience. Not an empty city, but a place where people want to be during the day and somewhere that is also unthreatening by night. This is no great leap if we consider many European cities: Florence, Paris, Venice, Rome. The city is a built environment, with streets and squares of varying character and differing sizes. It's about enclosure and continuity. It's vibrant, intense, and alive. The whole idea is one of compression. Take Manhattan, for example—I love Manhattan. It is made up of a whole series of compressed, tight spaces and precincts: a defined theatre district, fashion precincts, restaurant precincts, retail precincts, areas for galleries and artists' studios. All this seems entirely possible in Christchurch; our size and scale should not prevent this kind of outcome.

RM: The discussion of scale is important. At roughly 400,000 people we are a small city, but that in itself is not a wrong answer. Cities of our size include Edinburgh and Florence... and you don't have to look much further than Venice to see what a successful small city can be. You are on your way shortly to the Venice Biennale, what insights will this bring to Christchurch do you think?

JH: The Venice Biennale is the best art parallel to sport's Olympics and our national participation is important. We have a stunning presentation this year: *On first looking into Chapman's Homer* by Michael Parekowhai. The work is world class without any doubt and it makes a clear statement about our ability to do things well. In recent times, an architecture biennale has been offered in alternate years. Wouldn't it be great if our designs for Christchurch's rebuild were shown at the architecture biennale in Venice next year, 1 June 2012. One year away, and we will have much to show about the direction of the city's rebuild. Or should do! As for this Biennale, I hope there will be several components that trigger us to invite an artist or to bring their work here some time soon. And of course, I hope that we will host Michael Parekowhai's works in Christchurch on their return to New Zealand. By then, after what I am sure will be success in Venice, our audience will be really keen to view them at first hand. And the prospect of his amazing carved grand piano being played in our foyer is very compelling.

RM: When you get back, the Gallery is looking at reopening. What will we see then?

JH: We certainly hope to reopen as soon as possible—in truth, we're just not good at being closed. We're such an audience-oriented operation; we've been delighted at the way Christchurch has embraced its art gallery over the years since it opened, and—like others in the cultural sector—disappointed at our current inability to work directly with and for our audiences. Of course, in the interim, we're attending to many back-of-house projects, upping the ante with the Gallery's website, taking our schools programme out and about, and seeing how we can increase and enlarge the number of **Outer Spaces** projects. And when we're sure the building can reopen, it will be with a sense of relief that we re-join the city's business-as-usual offerings. The Gallery has already become a prominent symbol of renewal and we look forward to playing a unique role in helping Christchurch reflect on the events of February, both remembering, and looking ahead. We can and will become an important locus for the city's cultural recovery.

Of course, we're disappointed at the many exhibitions we've cancelled or postponed—and at uncertainty around our actual date of reopening. However, our programme will be a kind of 'Open House'. We shall certainly re-install the great collection display, but we also envisage a project in which the work itself will unfold as the community joins artists to paint on the walls of the Gallery—a unique opportunity! Another proposal, **Rolling Maul**, will be a changing survey of new art from Christchurch with nineteen artists presenting new work over a period of twelve weeks. It's really important for the cultural future of the city that we find ways to keep our artistic talent here.

In conjunction with the formal programme, there will be a whole series of daytime and evening entertainment from some of Christchurch's top performers. So, while uncertainty and change are still likely, we see this as an extraordinary chance to demonstrate the life and spirit we hope will energise the new Christchurch.

Jenny Harper is director of Christchurch Art Gallery.

Richard McGowan is a Christchurch-based principal at Warren and Mahoney.

The interview transcribed took place on 17 May 2011. It was initiated and first published by Warren and Mahoney as part of Ten Thoughts x Ten Leaders, a project that set out to ask ten leaders from Christchurch's business, professional and cultural sectors, 'What are the key insights which might inform the reconstruction of our city?'

www.warrenandmahoney.com/en/perspectives/ten-thoughts-for-christchurch



TO ME, ONE OF THE SADDEST sights in the days following 22 February was the empty walls and piles of stacked artworks seen hazily through the dusty windows of a deserted Centre of Contemporary Art.

This was a signal, if one was needed, of the horrendous impact of the two major natural disasters that had struck Christchurch's arts community within months. At 12.51pm on 22 February decades of a city and community's artistic achievement and evolution had been wiped out in twenty seconds. From major institutions like Christchurch Art Gallery to the patchwork of studio spaces and galleries used by a new generation of Canterbury artists, it appeared that art and artists had suddenly evaporated, leaving the community bereft.

It was, simply put, a bleak canvas. Not that our collective thoughts were yet focused on art during those long hard weeks following the February earthquake. They lay elsewhere, as Christchurch slowly pulled itself up from the rubble and dust to confront the practical daily realities of surviving.

But then something miraculous happened. It was reflected in the sight of an ebullient Jonathan Smart opening the doors to his new art space, shared

A time to be unorthodox

with sculptor Neil Dawson in a suburban street. A flash of beauty flickered amongst the cracks and broken buildings. In the scale of these things, a small thing, but nevertheless a significant cultural epiphany; a gleam of sun striking a small, vigorous green shoot pushing its way stubbornly through a grey world. It was followed by another seedling... and another. Six months later, the arts in Christchurch continue to rise up. Art can't change our battered world entirely but it can certainly change the way we look at it. Physically the arts can help in Christchurch's recovery; psychologically they can achieve even more by giving the community strength, solace and hope for the future.

From the Gap Filler project to The Court Theatre's brave decision to create a theatre in a deserted Addington grain store; from the Creative Hub created at the CPIT to the recent confirmation that Christchurch Art Gallery will reopen after playing its role in the recovery process, we've got

every reason to be positive and celebrate. Surely our arts community has passed through its toughest test. It has taken casualties. It will bear the scars for many years but its heart beats as strongly as ever. Christchurch is in the early stages of its very own Renaissance—and we should celebrate it.

But all this also raises the question of what exactly creativity is in a time of disaster. It's a complex issue, but one which can perhaps be reduced to the most basic of definitions. Creativity is the act that identifies the human mind. It is something which lies in all of us. It makes us human. It illuminates the darkest of times, is the spark which ignites the unexpected and the wondrous. Most importantly, it creates a momentum to carry us on.

Make no mistake, art will play a vital role in Christchurch's slow recovery. It is the oil which lubricates the wheels of rebuilding a city, something which should excite us all. But we can't afford to create an introspective artists' colony, or a series of disconnected colonies where creativity has no defining purpose. The arts must connect strongly with the broad community at all levels. As David Droga, founder of a major international advertising agency, wrote in Australia's *National Business Review* magazine, 'entertain me—inform me—educate me—inspire me and be honest with me. Just don't patronise me or take my attention for granted.'

At this time in our city's history, the city's arts organisations can't take anything—from exhibition and studio space to financial assistance—for granted. The arts cannot gather themselves into some cosy wagon circle and ignore their clear, unequivocal role in the current situation. They cannot afford to become a loosely knit chain of ineffective lobby groups each sounding their own trumpet: the result would be discordance. This is no time for cultural navel gazing or empire building. This is a time to work together, talk together and think outside the square. It's a time to be unorthodox, even eccentric. The past, present and future must now stand alongside each other and the community. The arts can present Our Place with something truly inspiring, enduring and uplifting. It doesn't have to be profound. It can be art at its most basic level or at its most accomplished but it will unquestionably carry us forward to a new future.

Christopher Moore

Christopher Moore has been arts editor of The Press since 2000. Before then he was a senior feature writer with a special interest in international affairs. In 2009 he was the first full-time New Zealand journalist to report directly on the Venice Biennale, an assignment for which he later received a Qantas Media award.

The Strategy Building on Victoria Street was the place where Bulletin was created every quarter. In the wake of the building's demolition Guy Pask, group creative partner of Strategy Design and Advertising, looks back at Strategy's relationship with Bulletin and the Gallery.

The value of walls



BULLETIN: *How did your work on Bulletin come about?*

GUY PASK: In 1999 we became a creative partner of the Gallery. Part of that relationship entailed taking over the design of *Bulletin*, which at that stage was a 16-page A5 colour magazine with a newsletter feel. Leveraging our relationships with print suppliers we used the same budget and turned it into a 32-page full colour A4 magazine. This effectively quadrupled the size, which really let the Gallery and us have room to explore the articles more creatively.

B: *Was this around the time you moved into the Strategy Building on Victoria Street?*

GP: We moved into our building about the same time as the Gallery opened. So within about six months of us moving we launched the new Gallery brand, featuring an original typeface by Jeremy Tankard. It ended up being the most highly awarded identity in Australasia that year, which really helped to put our studio on the map. It felt moving into that building was a coming of age for us as well as the Gallery.

B: *What's your favourite memory of working in the Strategy Building?*

GP: We actually had the space to lay a full issue of *Bulletin* on the floor as we worked on it. Nothing gave

me greater pleasure than being able to look at a whole issue, walk along it and really see it in full—I think with editorial design it's about seeing a magazine in flow rather than as single pages.

B: *The Strategy Building was badly damaged in the February earthquake, and subsequently demolished. Was it hard to see it taken down?*

GP: It was sad! But we were lucky overall, and I actually relish new challenges. You always see ways to improve things and I think what we've ended up with is a really good combination of what we learned in that building and our previous studios.

B: *You're now located in Strategy House, at the corner of Moorhouse and Madras. What did you bring with you from the Strategy Building, and what have you done differently?*

GP: I think we brought the energy and dynamism of an open studio. Because we have less room now we're able to connect the studio feel much more easily to our clients' experience. Before, our large working studio was at the back of the building so when clients came in there was separation between the two. I always felt in hindsight that maybe that wasn't the best approach.

Now the energy and hum is much more apparent to anyone coming in.

B: *And how do you look at a full issue of Bulletin now?*

GP: We've gone from floor space to wall space. Funnily enough I've now got a wall, which I'd always wanted to have, so I can pin stuff up and we can look at it over time. The problem with the floor was that it did get a bit messy and the cleaners sometimes accidentally threw out our work in progress.



THE YEAR IN REVIEW

What a year it's been. It's hard not to resort to cliché when attempting to describe the events that have shaped the year. From the incredible lows of September and February's earthquakes to the staggering success of Ron Mueck and the truly extraordinary visitor figures at this time. A real measure of the success of the show and the positive publicity it generated for the Gallery is that, despite being closed to the public for more than eighteen weeks of the year, we still exceeded our visitor attendance target range of 390,000 to 410,000 comfortably. Of the 135,140 visitors to Ron Mueck, some 33% were first time visitors.

In total February's earthquake caused minor damage to twenty-one works—a tiny percentage of our total collection and a testament both to the strength of the Gallery building and the good systems deployed by exhibitions and registration staff. The damage to our exhibitions programme, however, was more substantial, curtailing as it did the runs of three major exhibitions (**De-Building**, **Van der Velden: Otira** and **Leo Bensemann: A fantastic art venture**), and cancelling or delaying many more. Some of these have been taken up by other institutions (I look forward to seeing *Brian Brake* at Canterbury Museum when it reopens shortly) and some will have their day at the Gallery when our schedule allows.

Despite several substantial losses on the home front, and great uncertainty around working spaces and reopening dates, Gallery staff have remained motivated and continued to work hard on a range of back-of-house and outreach projects. What we have achieved over the year, and especially since February, is to their great credit. Let's hope that 2011–12 is a calmer year for us all.

Jenny Harper
Director

GALLERY PUBLICATIONS

Three editions of Bulletin (*B.162*, *B.163*, *B.164**)

Jennifer Hay, Jenny Harper, Justin Paton et al., *Andrew Drummond: Observation/Action/Reflection*, Christchurch, 2010, 208pp.

Justin Paton, *De-Building*, Christchurch, 2011, 102pp.

Peter Vangioni and Dieuwertje Dekkers, with an introductory essay by T.L. Rodney Wilson, *Van der Velden: Otira*, Christchurch, 2011, 96pp.

* *B.164* was ruined at the printers during the 22 February earthquake and so was not distributed. A small number of copies is available in libraries.

OTHER WRITING AND MEDIA PROJECTS

Felicity Milburn*

'Under Pressure: Raewyn Atkinson's Deep Time #26', in *Art New Zealand* #136, summer 2010/11, pp.49–52

Keeping the City in Mind: An interview with Ross Gray, Christchurch, CoCA, 2011, pp.12–23

'King Tides Rising: Pauline Rhodes', in *The Physics Room Annual 2008*, Christchurch, 2010, pp.18–19

**On parental leave October 2009 to October 2010*

Justin Paton

How to Look at a Painting, presenter and writer of a twelve-part television series based on the book of the same name, produced by Desert Road Television, directed by Lindsay Gossling, Steven O'Meagher and Paul Swadel, TVNZ7, 2 March – 20 May 2011

'Justene Williams at Sarah Cottier Gallery, Sydney', review in *Frieze*, June–August 2011, p.213

'Loss Adjustment: A Report from Post-quake Christchurch', in *Art & Australia*, vol.48, no.4, winter 2011, pp.616–17

'Patrick Lundberg: Some Broken Lines', review in *Art & Australia*, vol.48, no.4, winter 2011, p.741

'Shyness and Sculpture: Ron Mueck's Inner Worlds', in *Ron Mueck*, Museum of Contemporary Art, Monterrey, Mexico, 2011 (reprint of essay from *B.162*)

'The Object I am Thinking Of', in *Playing with Fire*, Auckland Studio Potters Society, Auckland, 2010, pp.17–23

'Too soon for art?', *The Press*, 15 April 2011, GO arts section, pp.8–9

Unguided Tours: Anne Landa Award for Video and New Media Arts 2011, Art Gallery of New South Wales, Sydney, 2011, 54pp.

'Weighing In, Lifting Off: Michael Parekowhai in Venice', in *Michael Parekowhai: On First Looking Into Chapman's Homer: New Zealand at the 54th Biennale di Venezia 2011*, Michael Lett and Roslyn Oxley9 Gallery, 2011, pp.17–27

Peter Vangioni

'L-Shaped Counter: Georgie Hill', in *The Physics Room Annual 2009*, Christchurch, 2010, pp.28–9

'The Dutch Import: Petrus van der Velden's *The Leuvehaven*, Rotterdam', *The Press*, 19 November 2010, GO arts section, p.9

INVITED PUBLIC LECTURES AND INDUSTRY WORKSHOPS

Lynn Campbell

'Preventive Conservation', Massey University Collection Management Course, July 2010

Paper Mending Workshop, Christchurch Libraries, August 2010

NZCCM Conservators Conference, conference organiser, Christchurch Art Gallery, Oct 2010

Recordkeeping Programme, Archives NZ, Dunedin, June 2011

Ken Hall

'Connecting Art Exhibitions to Youth', Commonwealth Association of Museums Triennial Conference 2011, Asian Civilisations Museum, Singapore, 25–8 May

Jenny Harper

'Art is not above the law', Art-Law symposium, University of Otago and Dunedin School of Art, 29 October 2010 (publication forthcoming)

'The politics of de-accessioning: a case study', Museums Aotearoa annual conference, Nelson, 15 April 2011

Justin Paton

'A Walking Tour', guided tour exploring the theme of the journey, Art Gallery of New South Wales, Sydney, 21 and 22 May 2011

'Fresh Licks of Paint: New Paintings by Geoff Newton', in association with *French Dressing*, The Physics Room, Christchurch, 14 August 2010

'The Re-Construction Business', *Re-Construction*, Adam in the City Art Forum, City Gallery Wellington, 18 May 2011

PROFESSIONAL ADVICE

Lynn Campbell

Kaiapoi Museum collection, September 2010

Logie collection, University of Canterbury, November 2011

Press photographs and artworks, May 2011

Te Runanga o Ngāi Tahu, May 2011

Assessor, ATTTO Museum Training course—ongoing

Consultant, NZ Sound Archives, Radio NZ

Ken Hall

Advisor, Ministry of Culture and Heritage, applications for export of protected items

Member, Board of Your Studio Trust

Jenny Harper

New Zealand Commissioner, Venice Biennale of Art 2011

Adjunct Professor, University of Canterbury

Member, External Advisory Group, College of Arts, University of Canterbury

Member, Public Art Advisory Group

Board Member, Museums Aotearoa

Editorial Board member, *The Journal of New Zealand Art History*

Gina Irish

Council Member, Australasian Registrars' Committee

Advisor, Artworks Committee, Christchurch Polytechnic Institute of Technology

Felicity Milburn

Selector, Sculpture in Central Otago, February – May 2011

Justin Paton

Member, Public Art Advisory Group

Judge, Art & Australia / Credit Suisse Private Banking

Contemporary Art Award

Peter Vangioni

Judge, Malvern Community Arts Council Art Awards 2010

EXHIBITIONS

7 exhibitions opened during the period, of which 6 were organised by the Gallery. The **Outer Spaces** project has featured 4 foyer and exterior works, 2 video works for **Twinsset** and 4 sound art pieces for **Subsonic**.

1 exhibition toured to other galleries: **The Vault: Neil Pardington** (City Gallery Wellington)

COLLECTION

27 works of art (paintings), 67 works on paper and 7 frames underwent conservation or restoration in the Gallery's conservation laboratory.

719 conservation reports were undertaken (paintings) and 1,850 conservation check-ups (paintings) completed.

285 new works were accessioned into the collection (34 purchases, 242 gifts (includes 208 Gimblett works), 4 bequests and 5 transfers from Christchurch Town Hall).

13 outward loans travelled to other galleries and institutions.

491 Inward loans came from private lenders and other galleries and institutions.

Approximately 5,000 object files were created as part of the object file archiving project.

LIBRARY AND ARCHIVES

The Library collection now exceeds 10,000 items.

The programme of bringing early McDougall exhibitions to light by digitising invitations and reviews continues, with over sixty now online.

Over 200 images of works from the Gallery collections supplied to publishers.

FRIENDS

308 new members made a total membership of 1,698

39 events to enjoy, attended by approximately 1,850 people

GALLERY SHOP

This year's bestsellers were:

1. *Ron Mueck*
2. *From Mickey to Tiki Tu Meke* print
3. Gallery cards
4. *Andrew Drummond: Observation/Action/Reflection*
5. *The Big Quake*

AWARDS AND PRIZES

Gold and Purple Pin Interactive, BeST awards 2010 (for Gallery website)

Gold, BeST awards 2010 Editorial and Books (for *B.161*)

Bronze, BeST awards 2010 Editorial and Books (for *The Vault: Neil Pardington*)

Winner MAPDA 2010 (for *The Vault: Neil Pardington*)

457,733

VISITORS TO THE GALLERY

Up 3.12% on the previous year, in spite of being closed for 138 days of the year.

1,783

NUMBER OF HOURS THE GALLERY WAS OPEN TO THE PUBLIC

Normally more than 2,700 per annum.

IMMERSE

24,466

PEOPLE ATTENDED ADVERTISED PUBLIC PROGRAMME EVENTS

EDUCATION

9,647

PEOPLE ATTENDED EDUCATION EVENTS

Includes school visits to the Gallery, self-guided school groups and two months of outreach to schools.

VOLUNTEER GUIDES

2,532

HOURS OF VALUED SERVICE TO GALLERY VISITORS

RON MUECK

\$2.06 million

ECONOMIC IMPACT ON CHRISTCHURCH ECONOMY

Represents 'new money' brought into the city as a direct result of hosting **Ron Mueck**.

Staff Profile

Building facilities coordinator

On 22 February, Christchurch Art Gallery's new building facilities coordinator Brad Adlam had been in his new role for only a week.

Within an hour of the earthquake striking, the Gallery had been converted into the Civil Defence headquarters. From that point on, Brad worked twelve-hour days to ensure there were adequate lighting, heating and humidity levels in the Gallery, not only for the more than 400 staff suddenly working there, but also to protect the city's precious art collection housed in the building.

While the whole central city was shut down, Brad, who was still learning how the Gallery systems worked, had to figure out how to make the Gallery function so people could work in the building. With the help of visitor services and facility manager Lynley McDougall, corporate support operations manager Mike Heinemann, City Care and other contractors, Brad quickly came to grips with it. 'We were trying to get each system (heating, air conditioning, the diesel generator and lighting) up and running and then we had to figure out how to keep it running,' he says.

The Gallery's back-up generators kicked into action after the earthquake, ensuring it had power and therefore lighting, but there was no water. The Gallery must be maintained at a constant temperature of 20 to 21 degrees and at a precise humidity level to keep the art safe, so Brad had to figure out how to get water circulating to feed the air-conditioning unit and the boilers that produce the steam needed to regulate humidity in the building. With the help of City Care plumber Paul Johnstone, he established a temporary water supply in the basement and built a makeshift pump, which the pair managed to connect to the air-conditioning unit and boilers on the roof, five floors above.

As Gallery staff worked to clear spaces to make way for Civil Defence staff, Brad was also busy trying to ensure there was



Brad Adlam

adequate lighting for them. He says, 'Because it's not an office building it's set up to light the art, not the rooms—we had to look at how the lighting could be changed. This meant installing more lighting in some of the areas.'

Lynley says having Brad in the newly created role has been amazing: 'To say he has been thrown in at the deep end is an understatement. Brad has effectively been coordinating contractors to get the building functioning effectively for 400-plus staff while being constantly mindful of how the influx of people has been affecting the building and the art.'

PAGEWORK #11

The following double-page spread is given over to the eleventh instalment in our 'Pagework' series. Each quarter the Gallery commissions an artist to create a new and unique work of art especially for Bulletin. It's about actively supporting the generation of new work.

JULIA MORISON

Matter has always mattered in Julia Morison's art. Look through her paintings of the last three decades and you see surfaces piled with unusual stuff. Those who saw her survey at the Gallery in 2006, for instance, might remember the deep red, chamber-like room Julia filled with 1,000 individual abstract paintings, each one surfaced with a symbolically loaded substance. The loftiest of materials were in there, of course—gold and silver among them—but so were substances of a much baser and more bodily kind: dirt, blood and, controversially at times, detoxified excrement. So when the Port Hills fault ruptured on 22 February and gluggy grey silt began to ooze up into her inner-city home and studio, Julia was unusually well placed to see some possibilities in the stuff.

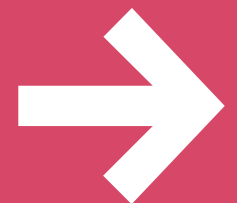
Not that her first thoughts were of art: the floor of her studio was thick with silt, so, once she found her way back inside the red-zone cordon, there was another kind of work to do. But a few months down the line, with the studio back in order (and the swampy tang of the liquefaction still in the air), Morison began doing what she's always done so well: testing new materials, playing with their possibilities. Her exhibition at Two Rooms gallery in Auckland in October, called *Meet me on the other side*, will be a kind of portrait of a quake-struck studio, with past art and works that were in progress on 22 February variously infused, filled, powdered or painted with concoctions of Christchurch silt.

Meanwhile, in the work overleaf, Morison has performed her own act of seismic spillage on two pages of the *Bulletin*. This is not just any *Bulletin*, though: the pages she has swamped with liquefaction belong to *B.164*, which was sitting unbound at the printers and largely destroyed in the quake (fifty hand-stapled copies have survived). And nor is it your normal kind of liquefaction. Among the casualties in Morison's studio were many bottles of liqueur gifted by friends over the years; the sticky stuff had glued the shattered

bottles to the floor by the time Julia regained access. So it's liqueur that gives the two panels of sand overleaf their distinctive blooms of colour—black sambuca and cherry brandy: Canterbury colours—and also inspires the so-bad-it's-good wordplay of its title: *Liqueurfaction*. As well as being a timely refreshment of Morison's interest in abstraction, and a welcome reclamation of our poor, interrupted *Bulletin*, Morison's 'Pagework' surely contains some trusty advice about the best way to endure life in the wake of a nerve-jangling earthquake—with a bottle at your elbow.

Justin Paton
Senior curator

'Pagework' has been generously supported by an anonymous donor.



Over page:
Julia Morison **Centrefold in liqueurfaction** 2011.
Verso—liquefaction and cherry brandy;
recto—liquefaction and black sambuca on *B.164*.
Reproduced courtesy of the artist





Bill Culbert **Pacific flotsam** 2007. Fluorescent light, electric wire, plastic bottles. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2008. Reproduced courtesy of the artist





I've many old and dear friends in the collection of Christchurch Art Gallery Te Puna o Waiwhetu, but when I've thought about choosing my 'favourite' artwork over the years it's always been the one that I am just beginning to get to know. This time it's *Pacific flotsam* by Bill Culbert, a sculpture made out of fluorescent lights, electric wire and over 200 left-over plastic bottles. So, as they say, does one person's rubbish become someone else's art? That's what I really like about *Pacific flotsam*, the way in which objects are transformed by the artist into an artwork that, when placed in the Gallery, invites us to come up with connections and associations, and to think about its meaning.

Pacific flotsam is probably the biggest artwork in the collection, almost certainly the one taking up the largest area of floor-space, and is installed in a room of its own. Displayed in the middle of the floor within the dark space of the gallery is a dramatic and intensely bright pool of light, made up of sharply angled fluorescent tubes and, on second glance, trapped bottles encircled by coils of electric wire as if gathered together by ocean currents. But does this sculpture simply represent a sea of light? Or, is the artist also using light to point to something else—the patches of plastic waste and debris floating around the Pacific Ocean, gradually and partially decomposing, entering the food chain, and seemingly disappearing?

Pacific flotsam isn't an easy artwork but one that takes us out of the Gallery and raises wider and challenging questions about our relationship with the environment. And it's a sculpture that relates specifically to our location in the Pacific, a key theme in the current collection display that appears in the range of historical and contemporary works, which have been brought together to be looked at in new ways.

Julie King



Julie King taught art history at the School of Fine Arts, University of Canterbury. She has published widely in the area of New Zealand art and is currently working on a publication about Olivia Spencer Bower.

MY FAVOURITE

Noteworthy

Michael Parekowhai to Paris

The Gallery is pleased to be assisting artist Michael Parekowhai to tour his Venice Biennale presentation, *On first looking into Chapman's Homer*, to musée du quai Branly in Paris. Following the closure of New Zealand's venue in Venice on 23 October, the works will travel on to Paris, with both bronze pianos and bulls being placed outside near a favourite route to the Eiffel Tower in November. The intricately-carved red Steinway piano will be installed in the museum's foyer in February, where it will be played by students from the local academy daily at lunchtimes until the end of March.

We hope to show the full presentation in Christchurch on its return to New Zealand.

Venice Biennale project supported by Creative New Zealand; visit www.nzatvenice.com

Michael Parekowhai **He Kōrero Purākau mo Te Awanui o Te Motu: story of a New Zealand river** 2011. Wood, brass, automotive paint, mother of pearl, paua, upholstery. Photo: Michael Hall



Justin Paton on TV1

Senior curator Justin Paton's book *How to look at a painting*, was turned into a twelve-part television series last year, and premiered on TVNZ7. It was so well received that on 18 July it made the jump to TV1. The show, which Justin also presents, takes a thematic journey through art and attempts to de-mystify what can be an intimidating world. As TVNZ's website says, 'The core objective is simple: learn to relax around paintings and know what you like.'

How to look at a painting can be seen on Sunday evenings at 10.25pm until 10 October.



New Gallery Space for Christchurch

Christchurch's visual artists have been doing it tough of late, but among a number of recent steps in the right direction was the opening of a new gallery, Chambers@241, in July. The new gallery, located at 241 Moorhouse Avenue, also includes studio spaces and has been established by Warren Feeney and Ronald Mottram. It aims to contribute towards the redevelopment of Christchurch's inner city and to the well-being of the local arts community and has been supported by Creative New Zealand and CPIT's Faculty of Creative Industries.

For more information on Chambers@241 contact Warren Feeney: warrenfeeney@xtra.co.nz / 03 342 4613

Form Gallery Update

Form Gallery is now operating from Koji's home office in Cashmere. They'll be working Monday, Wednesday and Friday, and private viewings are by appointment.

For more details and information about forthcoming exhibitions see www.form.co.nz.

Ferne Every 1913–2011

Gallery staff were saddened by the recent death of Ferne Every. Her commitment to the Gallery was amazing and rewarding, visiting us three times a week and logging up some 156 visits annually. She often attended the Wednesday evening programme (a lecture was never quite complete without a question from Ferne) and was always delightful, sometimes mischievous and occasionally opinionated. She'd chat to staff and have a coffee but, most of all, she would happily spend hours looking at and enjoying the art. She was ninety-eight when she died, and we'll miss her—she was a very special visitor.

Missing Art?

Tell us about it! You may have seen our 'Wish you were here' postcards around town over the past few weeks. In fact, there's probably one tucked inside this *Bulletin* (but if not you can download it from our website). Tell us what you're looking forward to seeing or doing when the Gallery reopens—write or draw your answer and send it in to us. We've been posting the responses on the Bunker Notes blog as we receive them so keep an eye on the website to see if yours makes it up there.

Missing Art?

Tell us about it! You may have seen our ‘Wish you were here’ postcards around town over the past few weeks. In fact, there’s probably one tucked inside this Bulletin (but if not you can download it from our website). Tell us what you’re looking forward to seeing or doing when the Gallery reopens—write or draw your answer and send it in to us. We’ve been posting the responses on the Bunker Notes blog as we receive them so keep an eye on the website to see if yours makes it up there. Keeping up with

Museum Practice

Congratulations to Visitor Services staff member Andrew Shepherd, who has recently completed the National Certificate in Museum Practice (level 4). The qualification ensures candidates have essential knowledge of the four cornerstones of museum practice in New Zealand: collection maintenance; Māori in museums; the purposes, functions, and responsibilities of museums; and the skills required to scope and propose a public museum programme. Another five staff are currently working towards their qualifications.

Helping to Move Artists’ Studios

Since the February earthquake, Gallery staff have been out in the field, helping colleagues and members of the local art community. We’ve helped to pack works of art and collections at CoCA, College House and the Brooke Gifford Gallery, among others. Where we’ve been able to we’ve also assisted artists to retrieve their works from within red zone studios—while this work has been difficult, and the level of damage to the central city saddening to see, it has been extremely rewarding to work closely with artists on the recovery of their art.



Max Gimblett’s Gift to the Gallery

The opportunity to spend a week in New York, working closely with Max Gimblett to make a selection from the artist’s extensive collection of works on paper for a gift to the Gallery, was rated by curator Peter Vangioni as one of the highlights of his career to date.

Gimblett’s extremely generous gift includes some 200 works and spans several decades, from the mid-1960s through to works that had just been completed prior to the visit in July 2010. The selection process provided a rare opportunity to examine at first hand and in depth a large body of work spanning an artist’s entire career, with the chance to be able to discuss the art with the artist himself.

On 14 February 2011 Gimblett was in Christchurch giving a Sumi ink workshop at the Gallery when he signed the deed of gift.

The Illustrated History of Roger Boyce

Roger Boyce’s **Illustrated History of Painting** was a real success at the Gallery last year, and we’re glad to see that his 100-painting series has made it into print in the form of a great new book from Suite Publishing, featuring essays from Eleanor Heartney and Gallery senior curator Justin Paton.

CNZ funding for Rolling Maul

We’re very happy to announce that the Gallery was recently successful in securing funding from Creative New Zealand’s Earthquake Emergency Assistance Grant. In total, we were awarded \$51,290 towards the **Rolling Maul** exhibition (which will provide support for local artists) and a documentary film project associated with **Rolling Maul**, Julia Morison’s Bunker mural and the enrichment of the Gallery’s **immerse** programme by performances from local musicians. We are very grateful for the funding, and look forward to sharing the results with you over the coming months. Morison’s mural is already on display in the Gallery’s forecourt.

Congratulations Jenny—MNZM

Director Jenny Harper has been awarded membership of the New Zealand Order of Merit (MNZM) after more than two decades of leadership in the cultural sector. News of the Queen’s Birthday honour came as she was in Venice at the 2011 Biennale of Art—Jenny has been commissioner of New Zealand’s national pavilion at both the 2009 and 2011 Venice Biennales.

Jenny says the Queen’s Birthday recognition is an honour in all senses. ‘I have been in the arts most of my working life and I am convinced of all that the visual arts in particular has to offer. I have always been privileged to work with high-performing teams and the staff at the Gallery are no exception. I share this award with them.’

We are pleased also to note that local colleague, Therese Angelo, director of the Air Force Museum in Wigram, was similarly recognised in this year’s honours list.

Web Developments

Over the past few months we’ve made a few great new additions to our already award-winning website. The Gallery’s blog, re-titled Bunker Notes, has been gathering a real head of steam; we’ve enabled commenting on our collection online, which allows users to give us feedback directly; and we’re also adding tagged Getty vocabulary to the collection, which will bring our online collection inline with major international players—watch out for the tags when they go live early this quarter. ‘My Gallery’ is a great new tool currently in development that will allow users to create and save their own exhibitions based on any content from our site; we’ll be launching this in the next couple of months. And we’ve created a mobile version of the website for iPhone and Android users. This streamlined version of the site will go live when the Gallery opens to the public again, but it’s already a finalist in the BeST Awards 2011.

FEATURED EVENT

PechaKucha Night Christchurch

FRIDAY 18 NOVEMBER

PechaKucha Night offers the chance to hear fascinating fresh ideas, stories and creative projects delivered in the PechaKucha rapid-fire format. Each speaker shows twenty images with each on screen for only twenty seconds, allowing every presenter a total of six minutes and forty seconds in which to share their message. The 20x20 challenge gives every PechaKucha Night audience exposure to an exhilarating variety of ideas and projects in a whirlwind of an evening.

PechaKucha Night is devised and shared by Klein Dytham architecture. www.pechakucha-chch.org



Bill Hammond **Specified departures** 1988. Lithograph. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1989. Reproduced courtesy of the artist and Brooke Gifford Gallery

Unguided Tours: Anne Landa award for video and new media arts 2011

From a plane trip half-way round the world, to a poetic walk through suburban backstreets, to a virtual voyage through a digitally constructed world, this exhibition offers a series of 'unguided tours' through some rich imaginative territory. Featuring Arlo Mountford, Charlie Sofo, Jae Hoon Lee, Ian Burns, David Haines and Joyce Hinterding.

We Are Here

One of the big events in our reopening programme, *We Are Here* is your chance to make art in—and on—the Gallery walls. Sixty metres of wall space will be cleared for a sprawling, all-hands-on mural—a post-quake process painting that will be what the community makes of it.

Rolling Maul

Change and momentum are the defining characteristics of this dynamic survey of new art from Christchurch. Sidestepping any prescribed curatorial theme, **Rolling Maul** features works by nineteen local artists in an energetic and unpredictable line-up that alters week by week and embraces impossible-to-anticipate collisions, disjunctions and harmonies.

Bad Hair Day

A 'bad hair day', according to the *Compact Oxford English Dictionary*, is a day on which everything goes wrong. This exhibition investigates the wild and wonderful ways of hair—and human behaviour—through historical and contemporary painting, printmaking, sculpture, photography and video. Shaped with younger audiences in mind.



Bill Hammond: Jingle Jangle Morning
 Winner: Illustrative Section, Montana Book Awards
 BPANZ Book Design award winner

SPECTRUMPRINT

Spectrum Print, 134 Antigua Street, Christchurch
 Phone 03 365 0946, Facsimile 03 365 0947



STRATEGY DESIGN & ADVERTISING



CHRISTCHURCH ART
 GALLERY - RON MUECK



CHRISTCHURCH
 INTERNATIONAL AIRPORT



EASTGATE



DJCA



CAMPUS LIVING VILLAGES



CPIT



KOVACS



APEX



CHRISTCHURCH ART
 GALLERY - BULLETIN



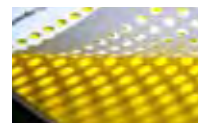
CLOUDY BAY



NZ SKI



CAMPER SHOES



ORTHOPAEDIC SYNERGY



SOUNDAY



PUREAU



PONSONBY SOCIAL CLUB



LITTLE BEAUTY



UNIVERSITY OF SYDNEY



MICO BATHROOMS,
 SYDNEY DESIGN CENTRE



THINKING BOOK



ELLERSLIE FLOWER SHOW



KATHMANDU



SCENIC HOTELS /
 HEARTLAND HOTELS



HOTEL SO



MASTERTRADE



BIKERIGHT



NGAI TAHU SEAFOOD



BANKS PENINSULA
 FARMS

*Creative partners to Christchurch
 Art Gallery & much more...*

www.strategy.co.nz